

SECTION III, N° 12.

CHARLES HALLÉ'S  
PRACTICAL  
Pianoforte School.

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TWO MINUETS  
AND  
TWO GAVOTTES

BY  
J. S. BACH.

*Ent. Sta. Hall.*

*Ch. Hallé*  

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*Price 5<sup>s</sup>/=*

FORSYTH BROTHERS,  
*Regent Circus, Oxford Street, London,*  
AND  
*Cross Street, and South King Street, Manchester.*

# PREFACE.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in foot-notes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “PRACTICAL PIANOFORTE SCHOOL” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

# DAILY EXERCISE.

1

Each repeat to be played twelve times without stopping.

M. M. (♩ = 69.) (♩ = 104.)

(M. M. ♩ = 56.) (♩ = 76.)

M. M. (♩ = 54.) (♩ = 69.)

M. M. (♩ = 76.) (♩ = 104.)

M. M. (♩ = 80.) (♩ = 108.)

*a* Keep the right hand over the left.

*b* Keep the left hand over the right.



## MINUETTO.

in F major.

J. S. BACH.

M. M. ( $\text{♩} = 104$ ) ( $\text{♩} = 120$ .)*Allegretto.*

First system of the Minuet score, measures 1-6. It features a treble and bass staff with various musical notations including slurs, dynamics (*p*), and fingerings.

Second system of the Minuet score, measures 7-12. It continues the musical notation with dynamics (*p*, *sf*) and fingerings.

Third system of the Minuet score, measures 13-18. It includes first and second endings marked "1st" and "2nd".

Fourth system of the Minuet score, measures 19-24. It features dynamics (*f*, *p*) and the instruction "poco a poco".

Fifth system of the Minuet score, measures 25-30. It includes dynamics (*f*, *dim.*, *p*) and ends with "Fine".

Six small musical exercises labeled a through f, each with its own fingering and notation.

TRIO.

First system of musical notation (measures 1-6). The piece is in 3/4 time with a key signature of one flat (B-flat). The music features a piano (p) dynamic and includes various fingerings and articulations such as accents (>) and slurs. The notation includes both treble and bass staves with a brace on the left.

Second system of musical notation (measures 7-12). This system includes first and second endings, marked "1st" and "2nd". The dynamics range from mezzo-forte (mf) to piano (p). It features complex fingerings and slurs across the measures.

Third system of musical notation (measures 13-18). The music continues with a piano (p) dynamic and includes a section marked "a poco." (a little). It features various fingerings and slurs, with a crescendo leading into the final measure of the system.

Fourth system of musical notation (measures 19-24). This system includes a piano (p) dynamic and features various fingerings and slurs. The notation includes both treble and bass staves with a brace on the left.

Fifth system of musical notation (measures 25-30). This system includes first and second endings, marked "1st" and "2nd". The dynamics range from mezzo-forte (mf) to piano (p). It features complex fingerings and slurs across the measures.

Minuetto D.C. senza Rep;

Fingerings for notes g, h, i, j, k, l, m. Each letter is followed by a small musical staff showing the specific fingering for that note in the context of the piece.

## CAVOTTE.

in G major.

from French Suite No. 5

M. M. (♩ = 66.) (♩ = 80.)

*Allegretto.*

The musical score for Gavotte in G major, from French Suite No. 5, is presented in six systems. Each system consists of a treble and bass staff. The tempo is marked *Allegretto.* and the meter is 4/4. The key signature is G major. The score includes various fingerings, dynamics (mf, p), and articulation marks. The first system is marked (mf) and (p). The second system is marked (mf). The third system is marked (mf). The fourth system is marked (p) and (mf). The fifth system is marked (mf). The sixth system is marked (mf). The score ends with a double bar line and a small 'a' marking.

First system of musical notation. Dynamics: *mf*, *(>)*. Fingerings: 1, 2, 3, 4.

Second system of musical notation. Dynamics: *(p)*, *(cres.)*. Fingerings: 1, 2, 3, 4.

Third system of musical notation. Dynamics: *(dim.)*, *(p)*, *(cres.)*, *(>)*. Fingerings: 1, 2, 3, 4.

Fourth system of musical notation. Dynamics: *(dim.)*, *(p)*, *(mf)*. Fingerings: 1, 2, 3, 4.

Fifth system of musical notation. Dynamics: *(p)*, *(p)*, *(mf)*. Fingerings: 1, 2, 3, 4.   
 Inset: *b* (Bb), 2 3 2 3 2 1 2 3.



# MINUETTO. *from Partita No. 5*

in G major.

M. M. (♩ = 135) (♩ = 160)

(sempre legato)

*Allegretto.*

(p) (sf) (mf) (dim)

sempre ) (p)

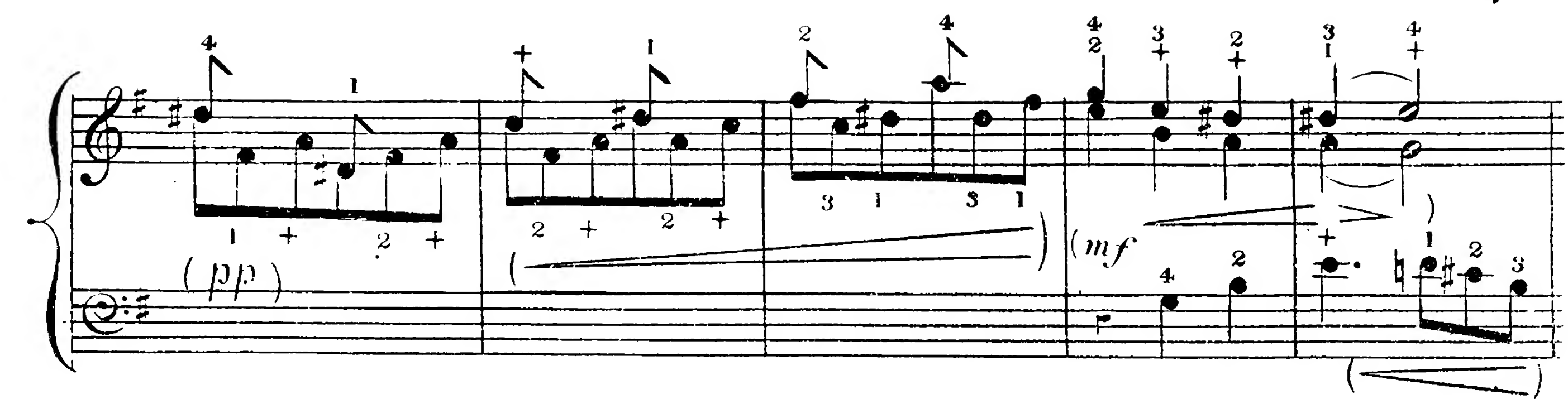
(p) (cres.) (sf) (p)

(cres.) (sf) (p) (dim)

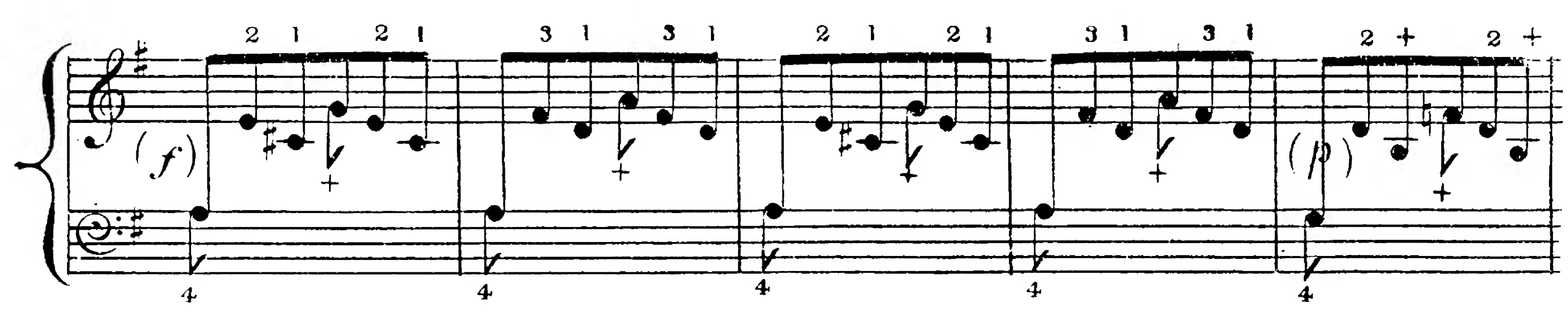
(mf) (dim) (p)

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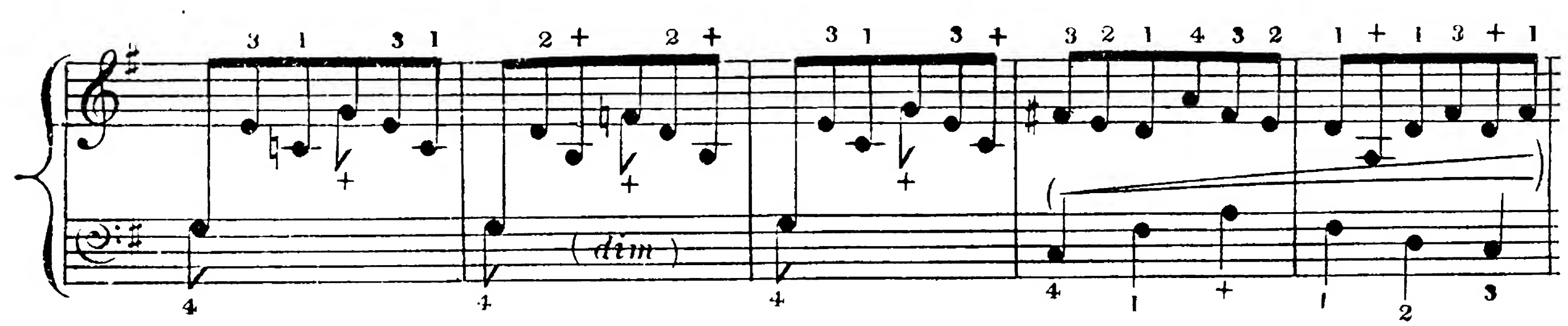




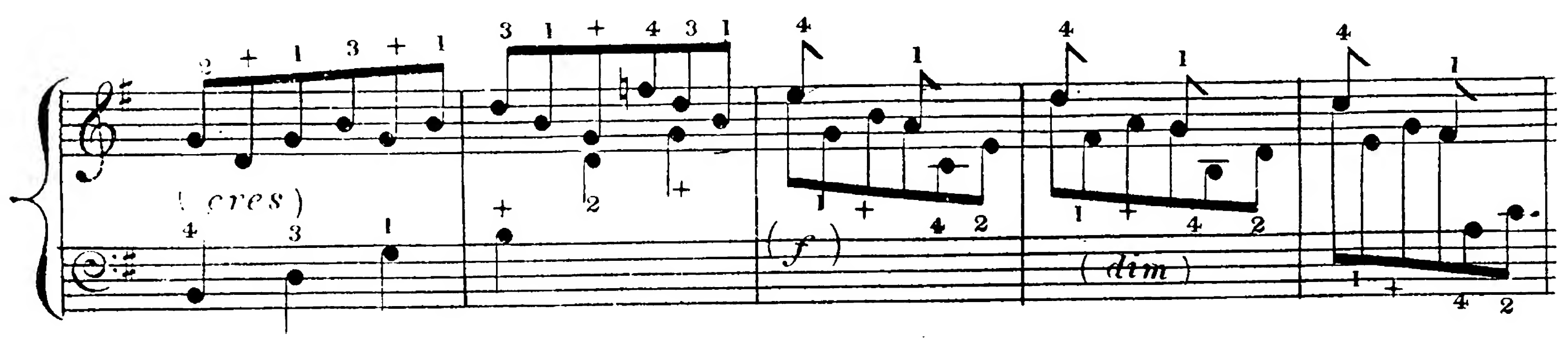
First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4 and slurs. Bass staff has notes with fingerings 1, 2, 3, 4 and slurs. Dynamics include *(pp)* and *(mf)*. A crescendo hairpin is present.



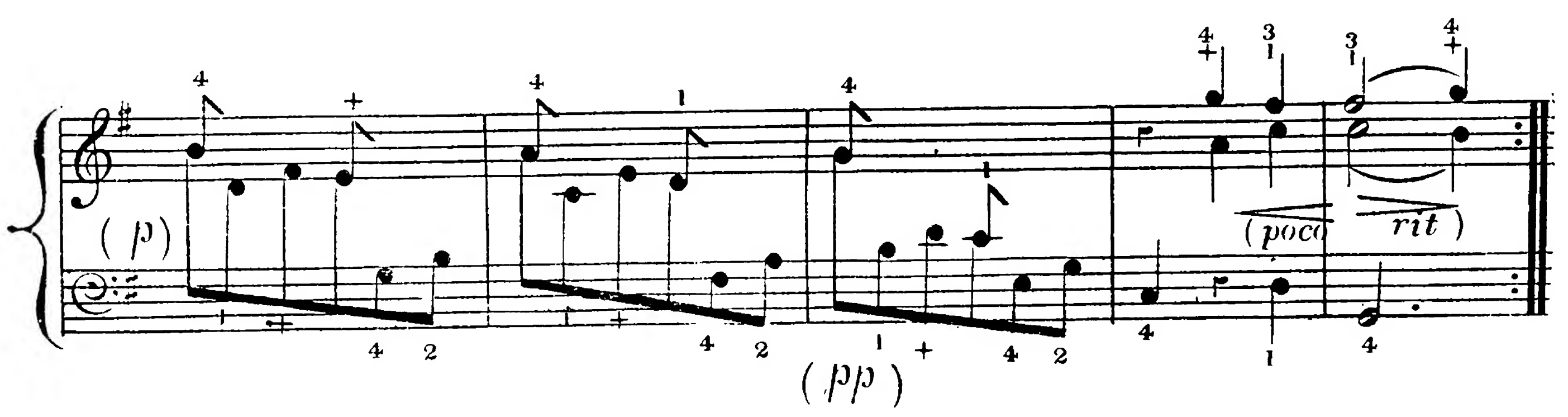
Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2 1, 2 1, 3 1, 3 1, 2 1, 2 1, 3 1, 3 1, 2 +, 2 +. Bass staff has notes with fingerings 4, 4, 4, 4, 4. Dynamics include *(f)* and *(p)*.



Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3 1, 3 1, 2 +, 2 +, 3 1, 3 +, 3 2 1 4 3 2, 1 +, 1 3 +, 1. Bass staff has notes with fingerings 4, 4, 4, 4, 1, +, 1, 2, 3. Dynamics include *(dim)*. A crescendo hairpin is present.



Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2 +, 1 3 +, 1 3 1 +, 4 3 1, 4, 1, 4, 1, 4. Bass staff has notes with fingerings 4, 3, 1, +, 2, +, 1, +, 4 2, 1 +, 4 2, 1 +, 4 2. Dynamics include *(cres)*, *(f)*, and *(dim)*.



Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, +, 4, 1, 4, 4, 3, 1, 3, 4. Bass staff has notes with fingerings 4, 2, 4, 2, 1 +, 4 2, 4, 1, 4. Dynamics include *(p)*, *(pp)*, *(poco)*, and *rit*. A decrescendo hairpin is present.

# GAVOTTE. *from English Suite No. 3*

in G minor.

M. M. (♩ = 84.) (♩ = 96.)

*Allegro.*

*sf* *(p)* *(sempre.)*

*cres.* *(f)* *(ff)*

*(dim.)* *(p)* *(cres.)*

*(più cres.)*

*(f)* *Fine.*

# MUSETTE. *from English Suite No. 3*

in G major.

ISTESSO  
TEMPO.

*p dol.*

(sempre *p*)

*(mf)* *(p)*

*(cres.)* *(dim)*

*(p)* *(p/p)*

Gavotte D.C. senza Rep.